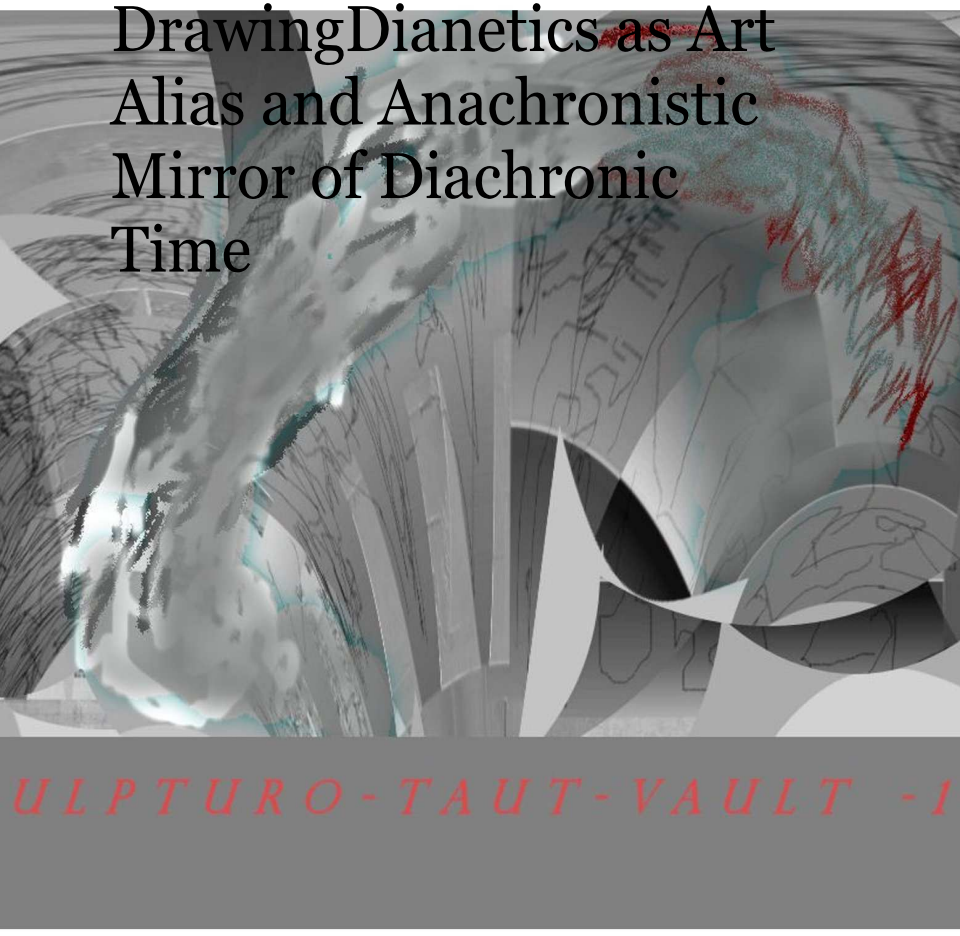
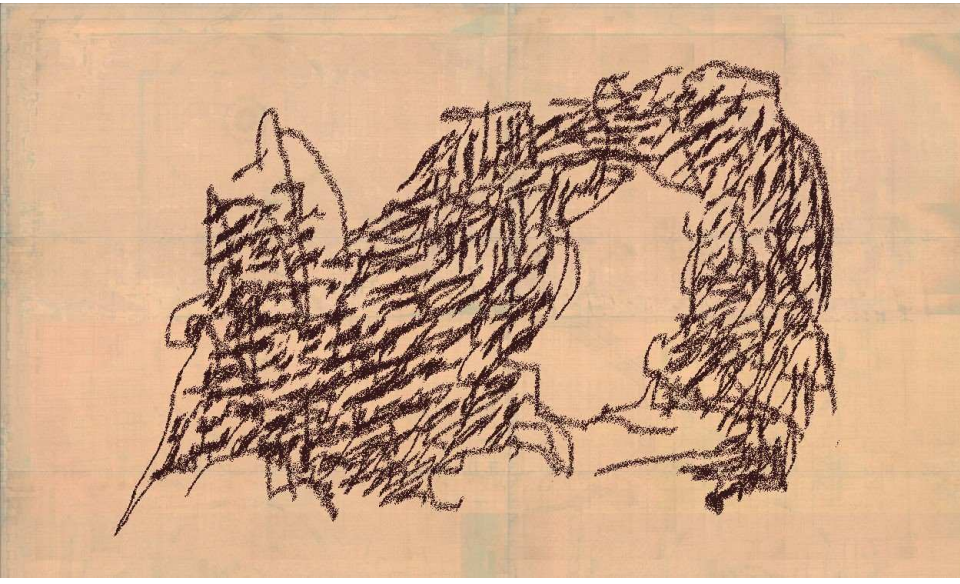
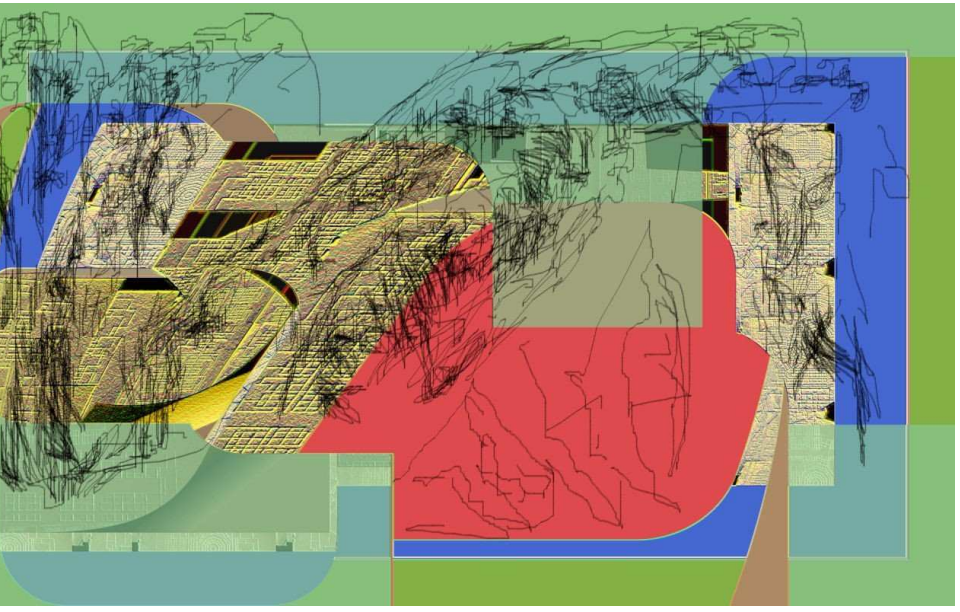
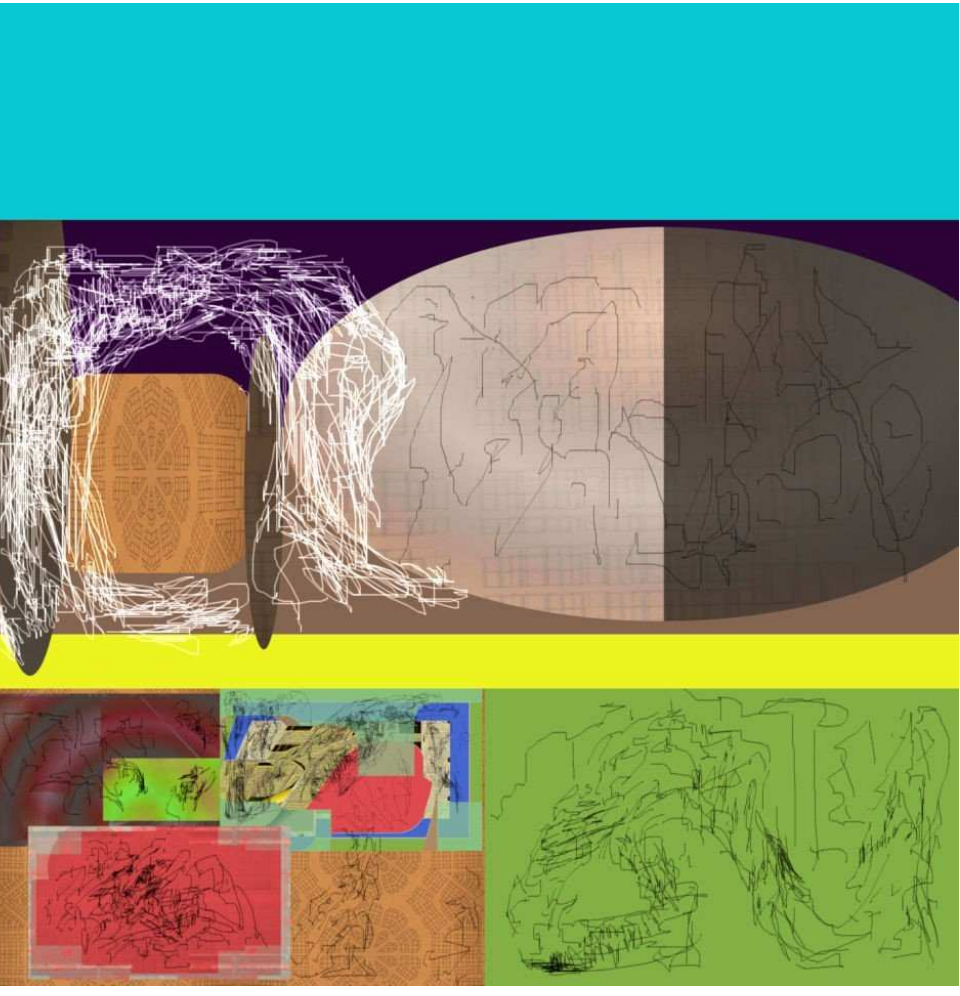
The Transitive Dimensions of DrawingDianetics as Art Alias and Anachronistic Mirror of Diachronic Time







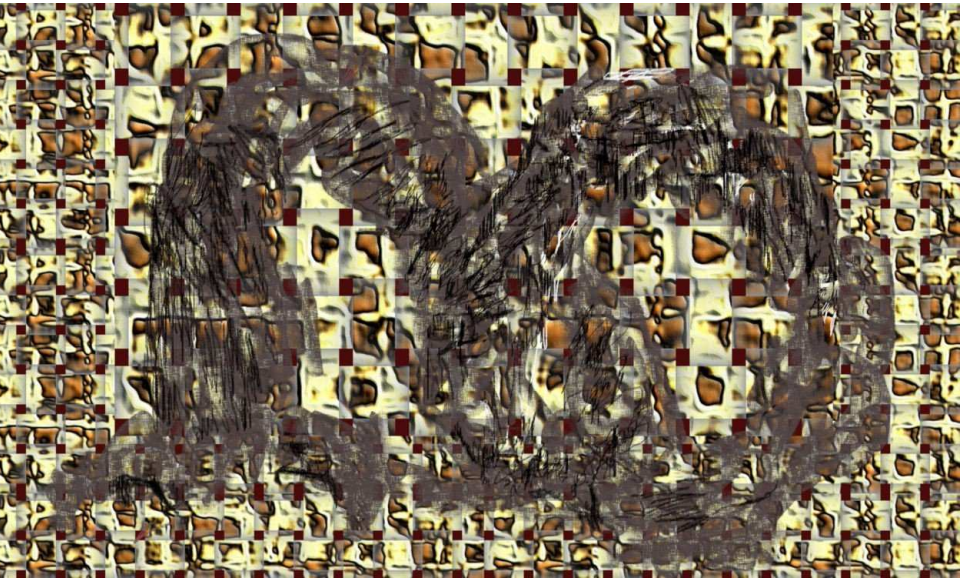


CUPOLAE

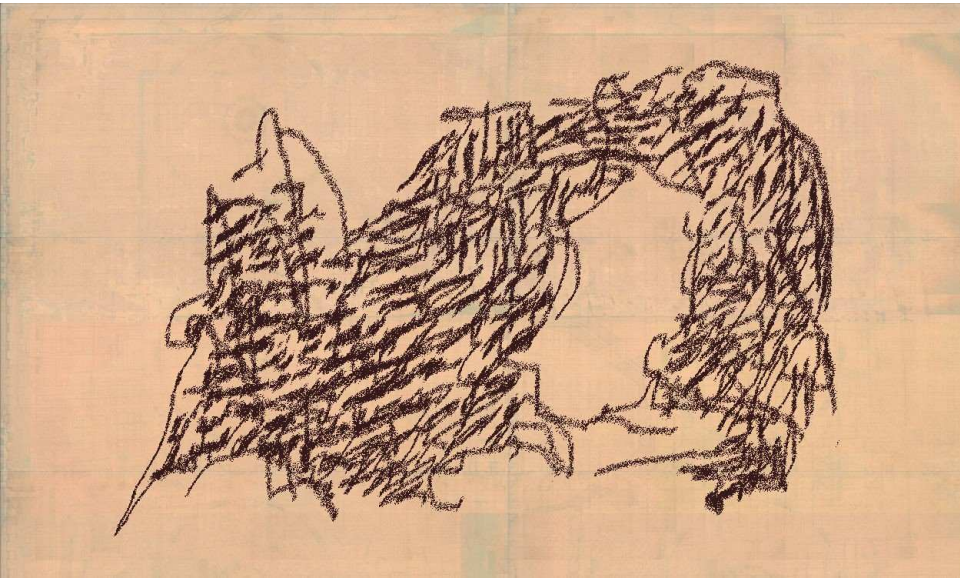
FOUND TITLE

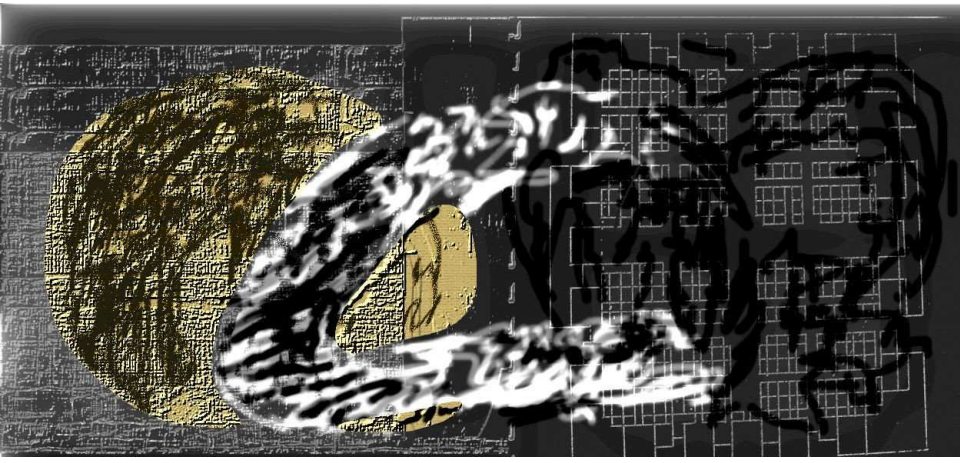
"SPRING IN THE MOUNTAINS"

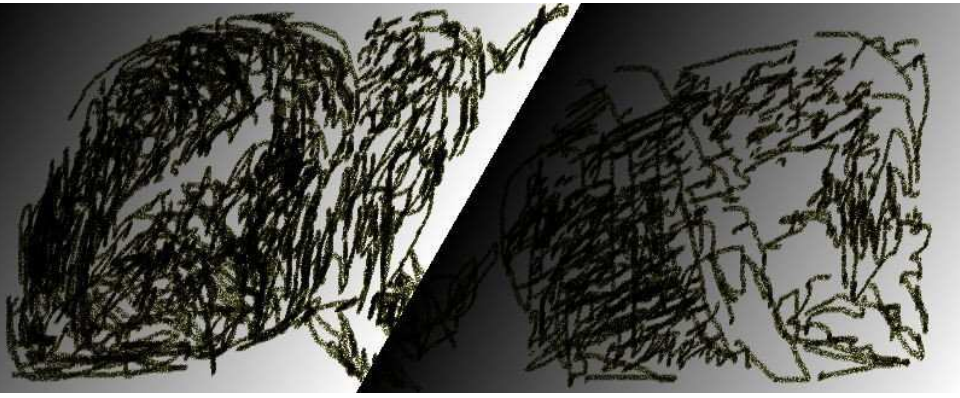
MODIFIED FOUND 4D OBJECT 3

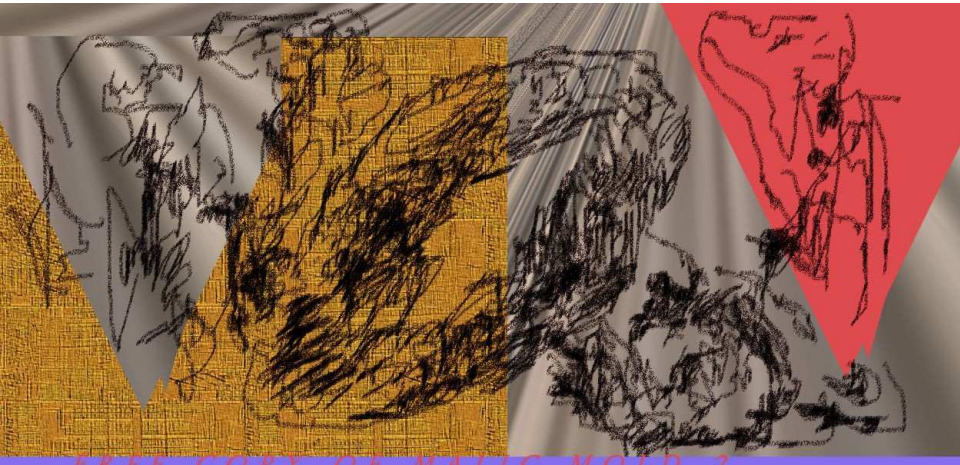


FOUND TITLE: KISS AT THE GOLDEN GATE





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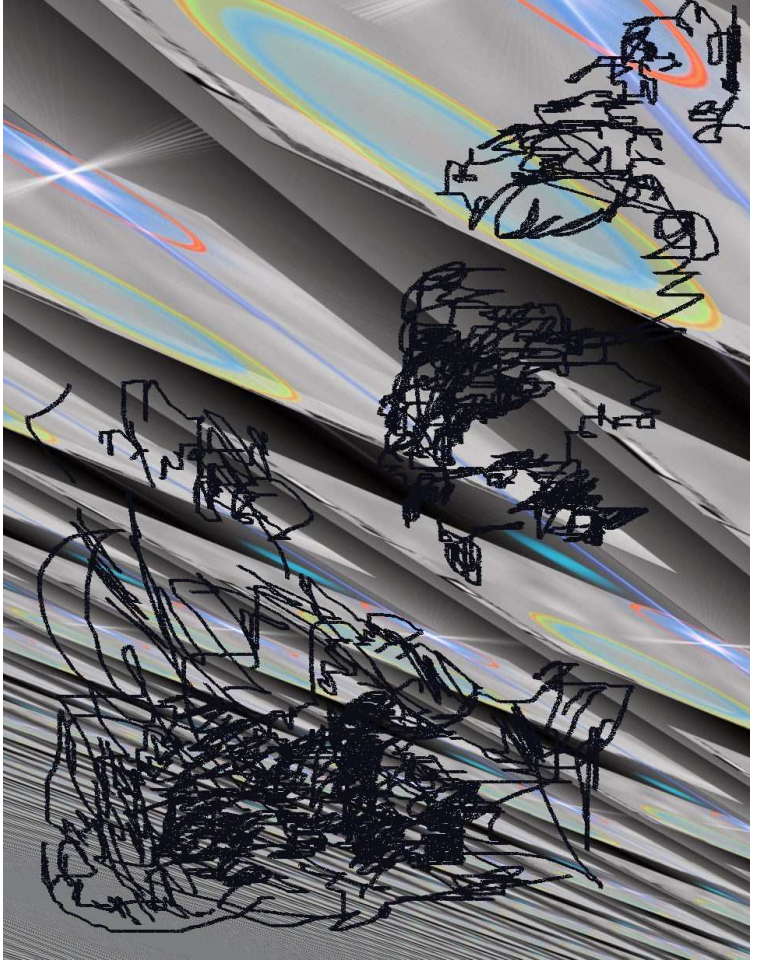
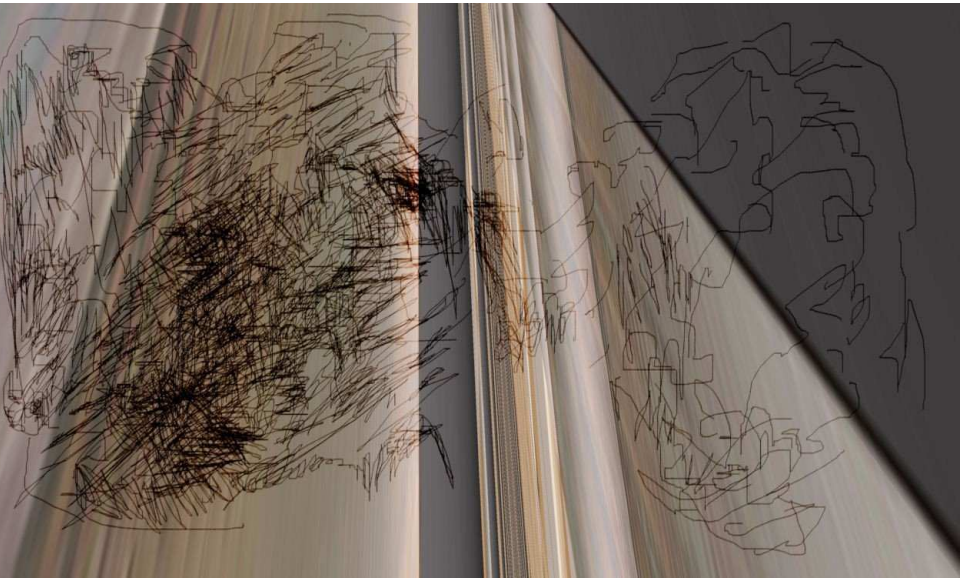
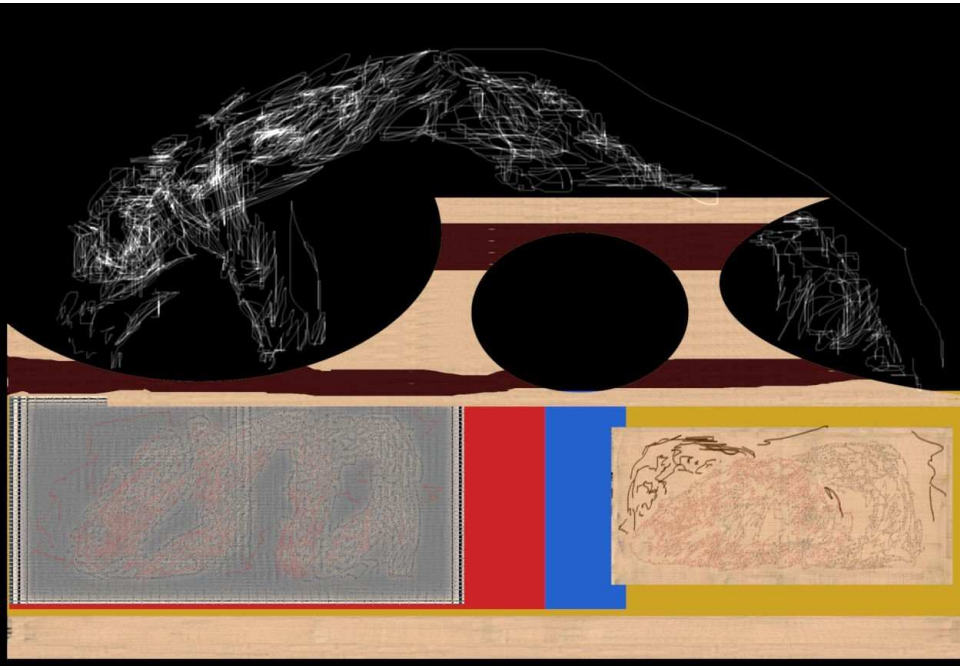
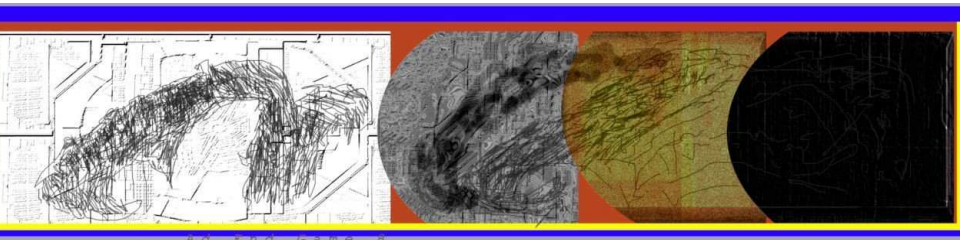


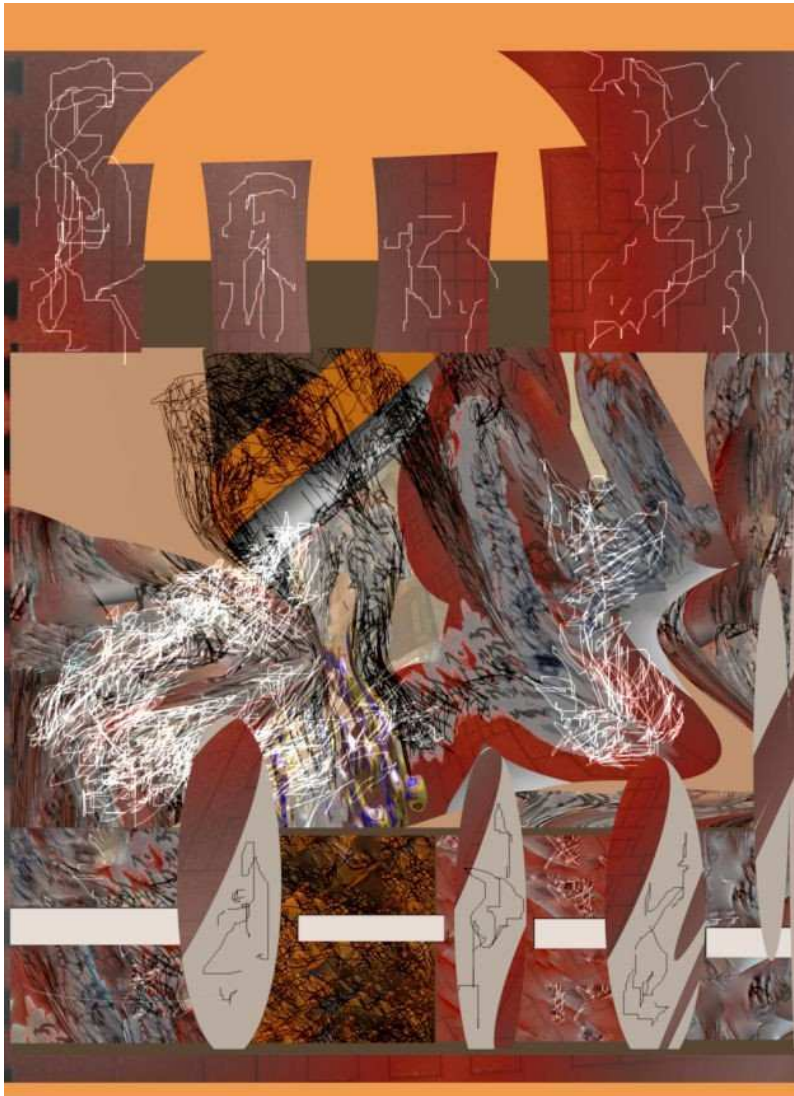




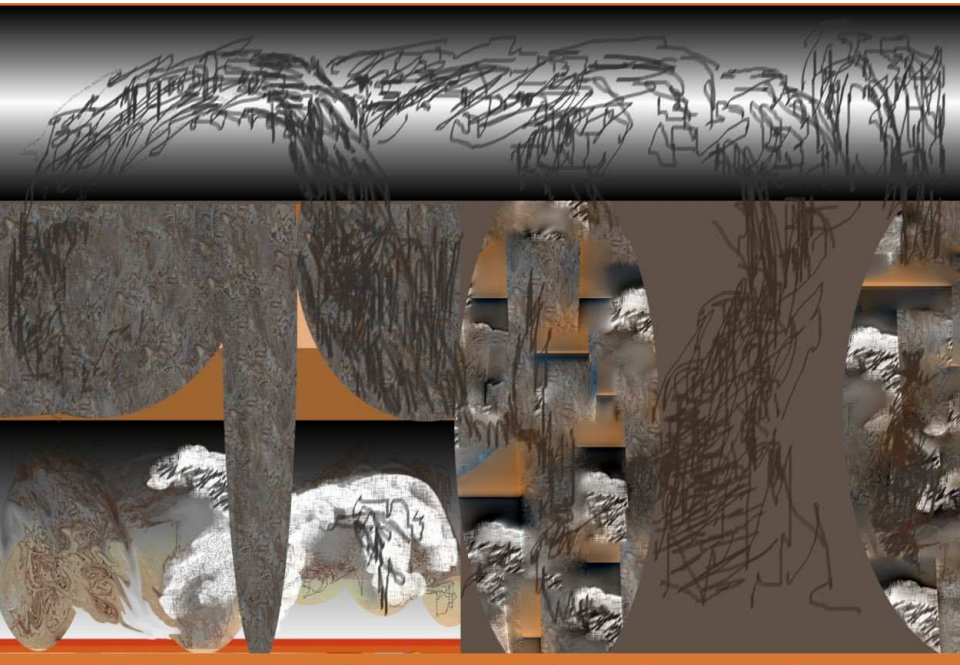


Etchant and Frotage

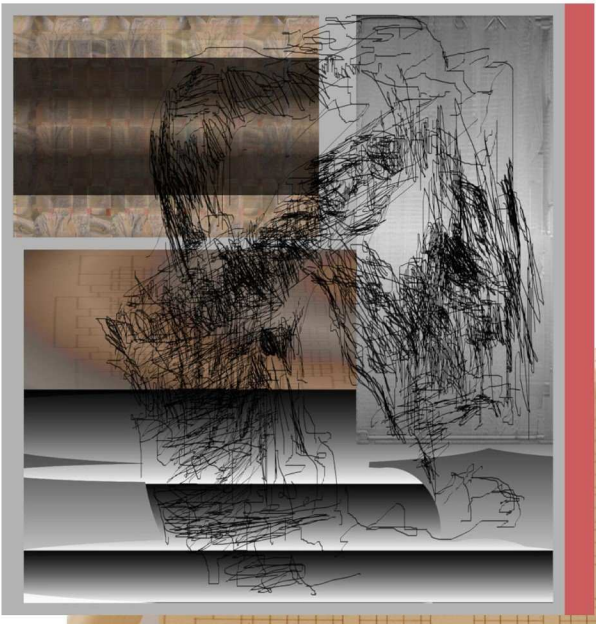
A d - E n d C a m e 6

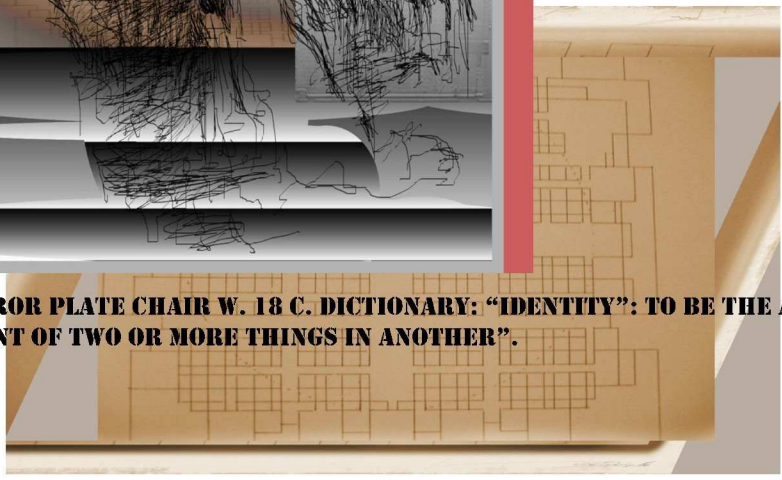


Albertine Window 7 With
Continental Drift

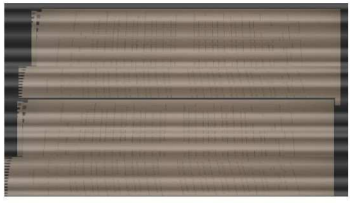


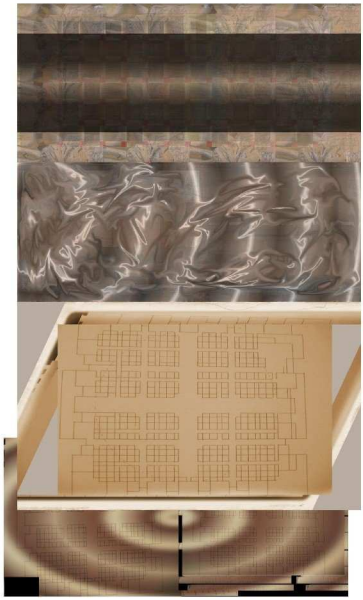
Albertine Window 1



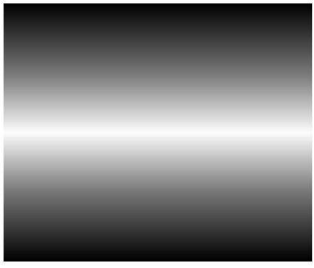


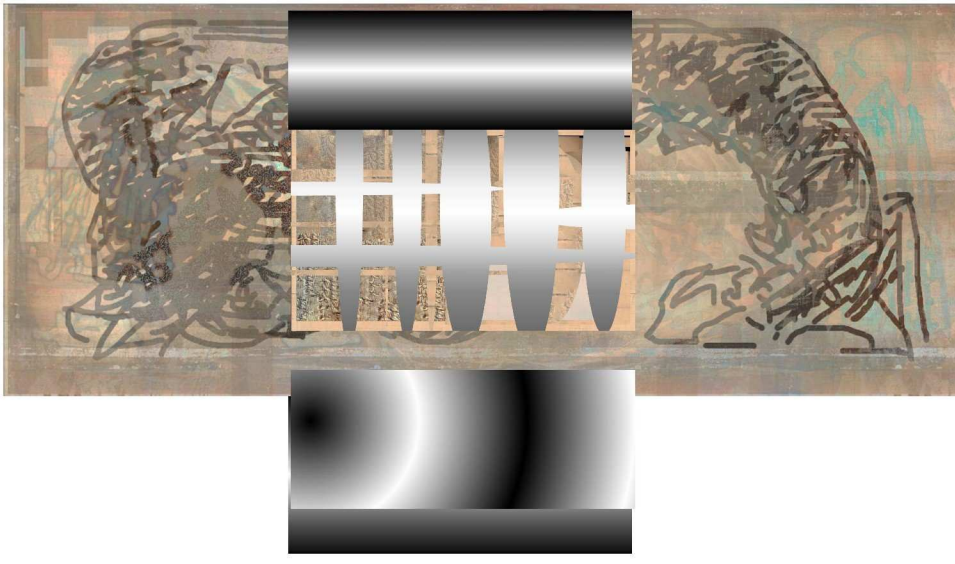
MIRROR PLATE CHAIR W. 18 C. DICTIONARY: “IDENTITY”: TO BE THE AGREE-METNT OF TWO OR MORE THINGS IN ANOTHER”.



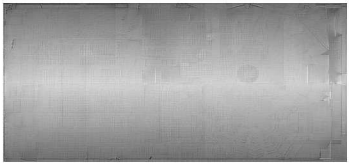


MIRROR CHAIR W. 18 C .DICTIONARY: “IMAGE”:”….SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK”



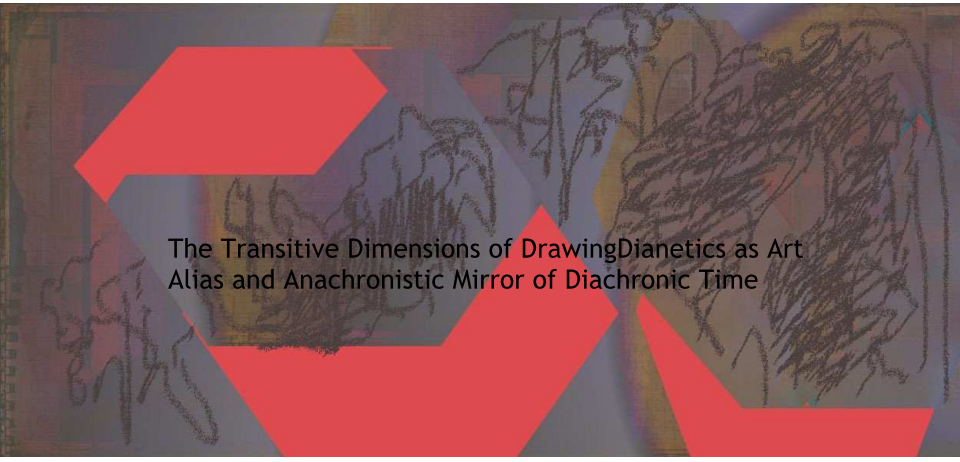


MIROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
....WHEREOF
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."



IN NO PARTICULAR SEQUOYAH SEQUESTER # 6

Trunkline: PIE Ausosa- dawn (i.e. associate)


The Transitive Dimensions of DrawingDianetics as Art
Alias and Anachronistic Mirror of Diachronic Time

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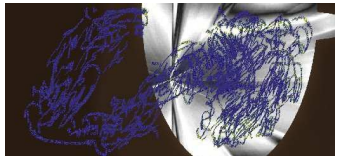
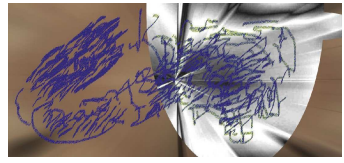
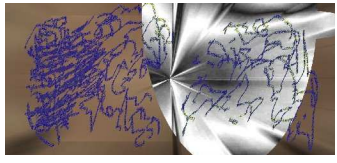
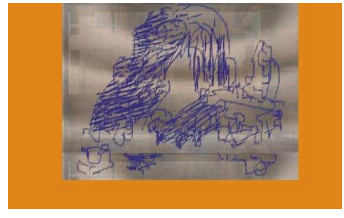


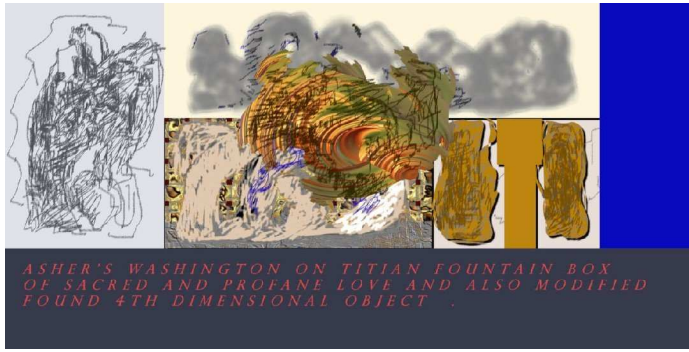






The Transitive Dimensions of DrawingDianetics as Art Alias and Anachronistic Mirror of Diachronic Time

These project distinguish in the rhythms that become language and in art as always already about art the attendant considerations of physical impetus to its patterns in consideration which show for example in the multiple terms for drawing which Sanskrit endows to verb form and our thinking inherits.
Drawing as this consideration then provides the art alias or aperception into which the semantics of a Sausserian evolution from the Neolithic community of making, forming cultural things for a stable agriculture was built upon by the Sanskrit as mentioned to moods, and subsequently the Greeks to trope and poetics and thus all inall a semiotic drift.
In this archive I show the building up process by which I have considered this semiotic drift:
In the Albertine Window series is the study relating Bal's proposal that Proust meant Albertine as a set of conditions rather than a person... In 18c Dictionary I look into altering Kosouth's dictionary to a more poetic one and building in place per virtual space,... In Ad Endgame is considered the alchemic sense by which art zones reflect a sense of homunculus or inner person subject to the creative force, In the Cytherean series I look into the alias provided by Watteau which relates Cythera, birth Island of Venus to Anti Cythera, upon which is the - ship wreck which contained early Greek computer which provoked in Duchamp the sense of mechanical ballet per the Given in his reference to the Watteau Fettes Gallantes... In Trunk line I take the morphic sound values of the PIE as sympatico in effect to Michelangelo's sense of nexus (sculpture rolled down a hill leaving trunk)... in xlptural Sxbook I consider the monumentality the virtual realm can endow the meta material projections of its alloisis, and subsequently certain morphologies such as a "fantych"... the term sculpturotectural receives also an analysis of the linguistic drift from o to au Lacan identifies sublatively to other and auter... there are a series of free drawing malic molds as a study of autonomy in the matter.... also a consideration of the philosophic sense of architecture in for example the "cupolae" by which strata transcend demarcation to reach broader inference as alias and there is series relating Asher's Wahington project to the concerns of interior and exterior identification broadened to a sense of modified found fourth dimensional forms.


ASHER'S WASHINGTON ON TITIAN FOUNTAIN BOX
OF SACRED AND PROFANE LOVE AND ALSO MODIFIED
FOUND 4TH DIMENSIONAL OBJECT .

Notes to Asher's Washington on Titian Fountain Box with Sacred and Profane Love and also Modified Found Fourth Dimensional Object

: the Titian painting about rather impossible looking marriage between merchant who as secretary of council sentenced wife to be's father to death for treason is also clearly a source for Watteaus Gersant's Signboard and the general sense of enigma, the sarcophagus like modelling of box in white and bronze colors like Asher reference to marble and bronze habituated inside and outside respective interiors,also implicates drawing as "limming" a word meaning originally the pasting of decorative forms to sarcophagus come to mean drafting… the imagery winds up in embarkation for Cythera and the implied anti Cythera again quoted to the mechanical fountain of Duchamp… and even perhaps some of Nauman's fountain works. The modified fourth dimensional object or rather two dimensional slice is from a software program(i.e. the spiral like forms that advance also recede as in Duchamps rotorelief series or Caravagio's odd way of f modelling the "Baroque fold"…

UMMATION

The Transitive Dimensions of DrawingDianetics as Art Alias and Anachronistic Mirror of Diachronic Time

The found title - "summation" refers to the projects assimilation of the idea of materials disclosed as enclosed, i.e. marble tradtionally per interior and bronze exterior according to which one is tempted to place for example a sculpture on both sides of the door (itself - like Ghiberti) possibly in inverse materials

MODIFIED FOUND 4TH DIM OBJECT 2

Asher's in Washington Inn Reconsidered as A-political Satyre Top "O" Topos

This work is meant to be successively revised and is predicated on Asher's project to move statue of Washington from outside of museum to inside w. documentation… (bronze traditionally outside and marble inside bronze warriors over there and polished profiles over here… in the age of Washington Insiders and out takes… I take a ramp scheme for relating traditional city building from sea wall to acropolis and agora as a note to combine also with a marble world informed by Picasso's Vollard Suite in which he seems to relate ironically towards Bronchusis white casts of works he sold so he could maintain their ghosts.

The pictorial panoply needs to add to bronze taken in corollary of some marbles taken out, that's for sure… the pictures seem to require a linear order which I am not pleased about since I am not the whorl's

Most linear artist but if must needs expose my weakness will be diplomatic. Will use accompanying out takes or rushes which allow a more massing in approach as pictorial notes.

Anachronic Mirror of Diachronic Time:
The Heuristic order of the first indicates two dimensional time or events as considered the second one dimensional as constituted and as a pair respectively sympathetic to semiotics on the one hand and semantics on the other. Diachronic linguistics then for example are in the Sausserian synthesis of PIE,Sanskrit, Greek as thereby - morphological arrows. A relation of subjective and objective moods towards the possibility of constructing a subject as its own reference creates meta levels (the reference of the subject to itself in that mirroring also changes it) joining the imagination and sublative denominations proposes of the rhetorical orders the inevitable third dimension of precisely that: (visual) rhetoric. The anachronistic mood - then proposes the idea of alias, ie to generate a reference while being outside of only the time capsule. The meta level which enables this might be considered a cupolae and give that architectural motivation to envisioning the meta level, and like Palladio, the inclusion of sculptural elements to form a sculturotectural entity place the sense of dimension between the sculptors near hand and the architects far eye.

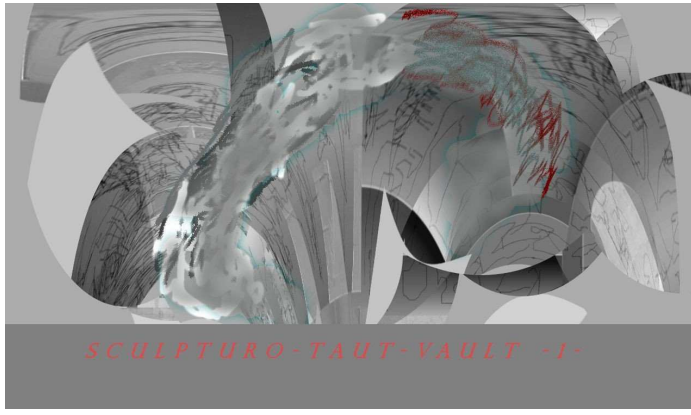
MODIFIED FOUND 4D OBJECT 3
THROUGH 3 GENERATIONS
OF PHOTOGRAPHY

Carceri Carnate and Incarnate Reincarnate

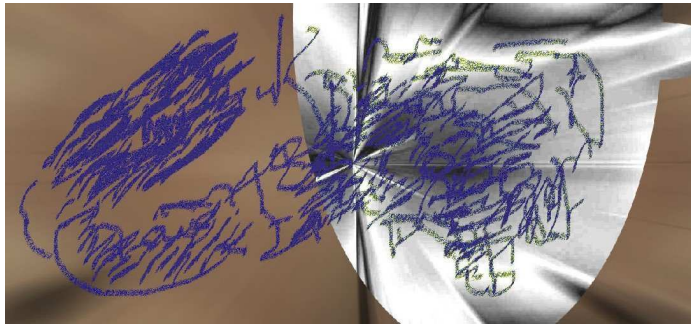
Between otherness and autonomy there are the transitive (meta levels) of drawing as art alias By this I mean that if one notices as did Lacan a trace element between the O of otherness and its meta dimension of author ("o"eliding to "au") or other or autre as a semantic note, there is a corollary or alias as a now semiotic drift I place for example by considering the neologism sculptur-o-tectural per indicating in the nearness of sculpture and farness of architecture the constitution of a subject in the familiar allegory of art as relating deep and shallow space , the implicate experience and its broader habitat or culturization. Art as always already about art is then within art and language branched to visual rhetoric in the sense that each referent makes subjective its own vocative now become evocative. These elisions exist desidirio di voglia then between desire or happenstance and wish or projected environment.

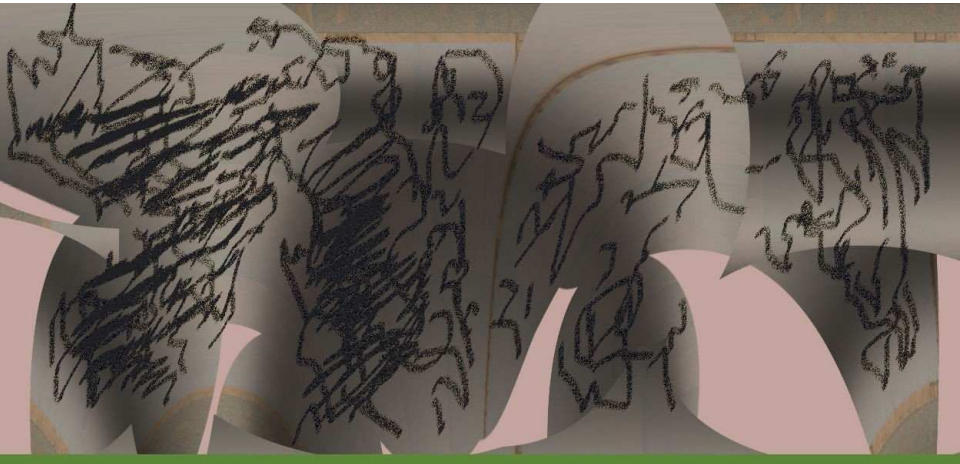
As (then) An allegory is always spatial, the interesting corollary is to ask what extent is the evocation of space marked on its own allegory to indicate a cupola in the making or the "transitive" extension of space into a next dimension. I suspect an artists work is not finished when it a project is deemed complete, but rather when the next is actually begun.

The title then for my modified barrel vault forms which more or less play havoc with Piranesi's carceri is Taut Vault, meaning that the elision from o to au as in other and autonomy may reflect the letter Tau to T which is the architects edge. (so I have been taut).

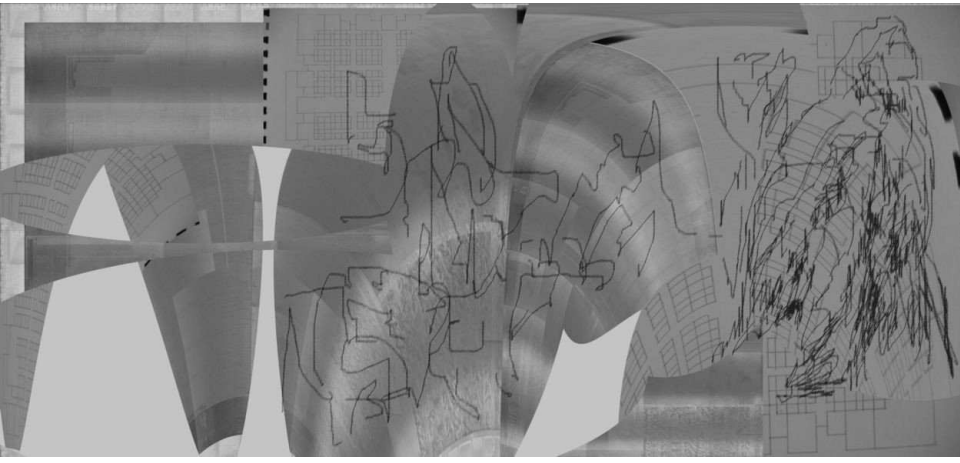

SCULPTURO-TAUT-VAULT -I-

The series has to do with topological nuances: developing the idea of a barrel vault form to express the semiotic drift indicated in the topological thematic of Lacan's torus or self mapping predicated on object petit a or the pun via "petitio" of rhetoric as a sound interval between O and Au, other and autonomy or auter- author… I would like then to place the genesis between sculpturotctural as a neologism in this context: what to make of the "o" link in the word (like a clockwork O-range) which seems to take the awe content of architecture from the au predicate and return it perhaps to osto as in bone, osteo, as a barrel vault poiesis of poetics. The name of the series then should be something like Silfast… as in fossil set in the earth as bone has that sculptorotectural quality to reference in the barrel vault synesthesia and tropic fingerprint of semiotic drift.



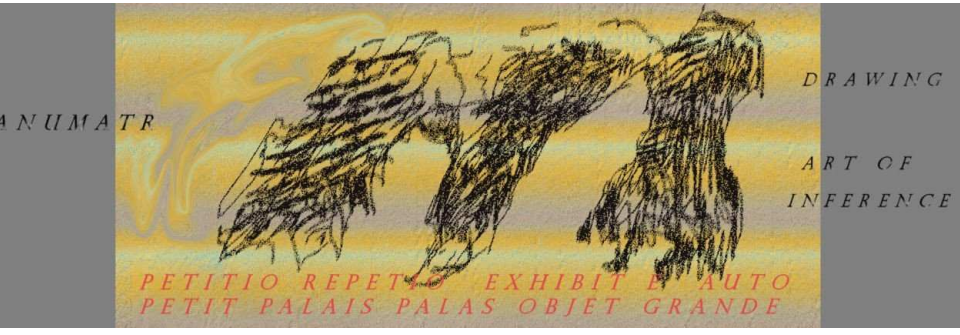


DU-RONSCHAMPE SCAPE
AS TO AUTERS -I-



NOTES FOR PETITIO REPETITIO ORJET PEITT A 4- OR PETIT PALACE MOON:
THE RECENT THEORY FOR THE MOONS GENESIS RELATES A SYETHESIA OR DISC FORMED BY COLLIDING SOLAR ELEMENTS WITH DONUT LIKE CENTER INTO WHICH THE CLOUDS OF SOLAR MATERIAL RAIN GRADUALLY COHESIVE(COHESIGN ?)ELEMENTS AND AS TWO BODIES SEPARATE (AS)ONE FORMED WITHIN THE OTHER SO THEN THE EARTH AND MOON OUT OF WHICH SUCH ORGANIC STRUCTURE THE TERM ISOTOPIC FINGERPRINTS INTERPRETS THE IDEA OF FACET TRANSITIVITY. LEJAS PHRASE VISION IS TRANSITIVE THEN HAS A REFLECTANCY TO CUBISM AS ALSO A TOPOLOGY OF ELISIONS TOWARDS COHESION.

THE IDEA IS TO RELATE SANSKRIT WORDS FOR DRAWING AS MARKERS OF A TEXT MAPPING LIKE IDEA IN WHICH READING THE WORD AND DEFINITION SEPARATED BY A VISUAL FIELD OF THE DRAWING ITSELF RE-SUPPORTS THE IDEA.


ANUMATR
DRAWING
ART OF
INFERENCE
PETITIO REPETO EXHIBIT B AUTO
PETIT PALAIS PALAS OBJET GRANDE

AHRTI

DRAWING

BRING
TOGETHER

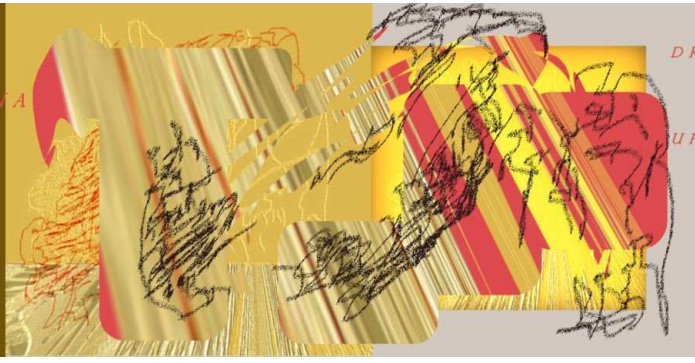
AVALELCKHA
DRAWING
ART
OF

SAMAYATA
DRAW
TOGETHE

PETITIO REPETITION OBJET PETIT A
4- OR PETIT PALACE MOON

SACKANSA
DRAW NEAR

GRAHANA



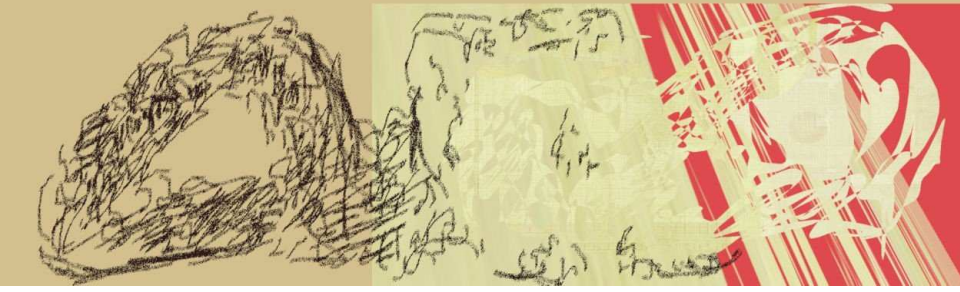
DRAWING

UP

KNSNASITA

DRAWING

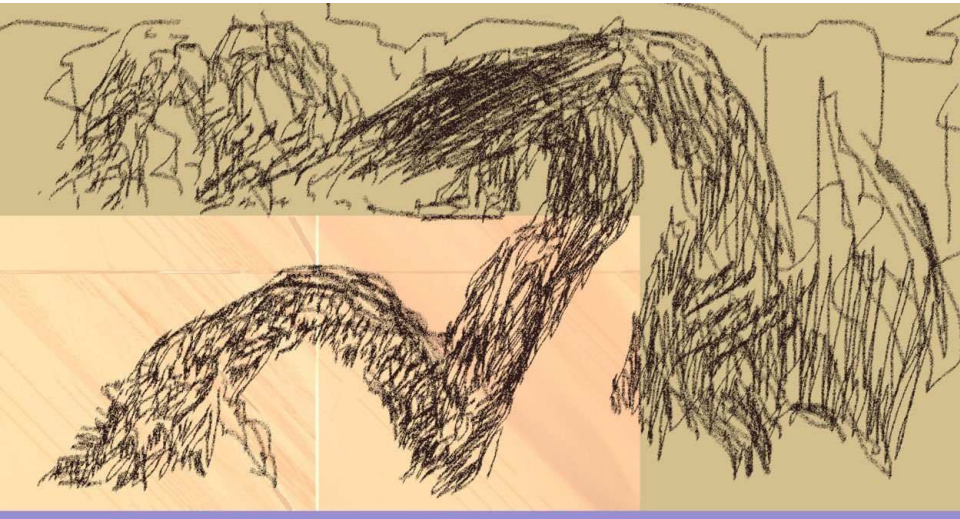
BLACK FURROWS



AHRTI

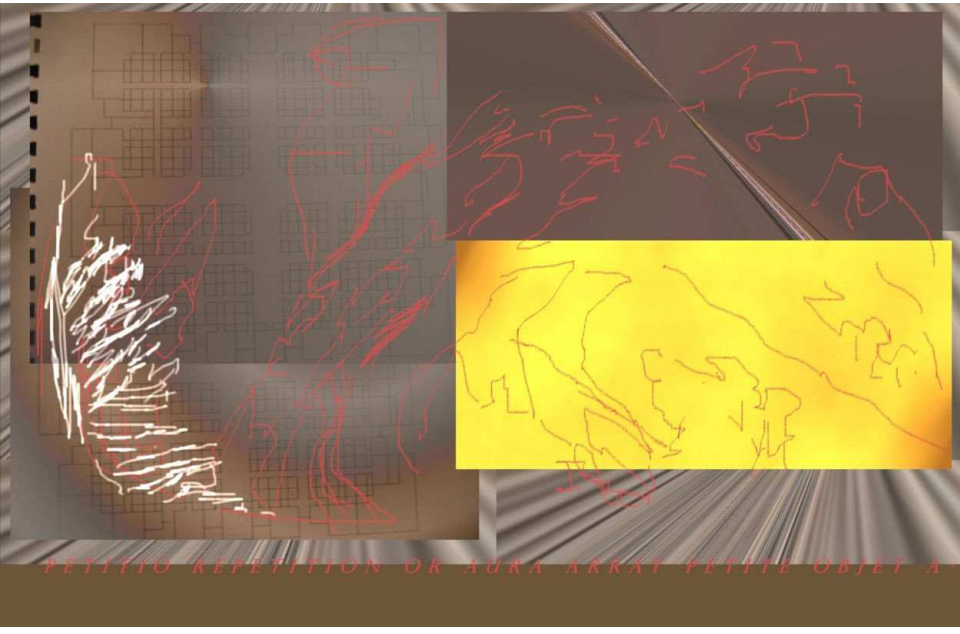
DRAW

TOGETHER



PETITIO REPETITIO PETITE OBJET A (I) OR AUTERIOR MOTIF OF DESIDERIA DI VOGLIA

PETITIO REPETIO OR
META MORPHO-ISOTOPIC FINGER FACETS. OBJET PETIT A-3


PETITIO REPETITION OR AURA AKRAI PETITE OBJET A

AHARA NA LECKIA

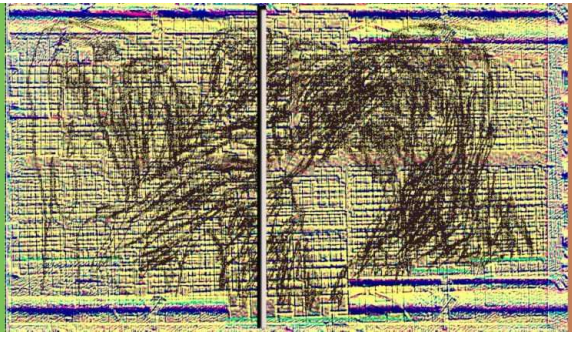
DRAWING ACCOUNT

SAMAYANHA

DRAWIN

TIGHT

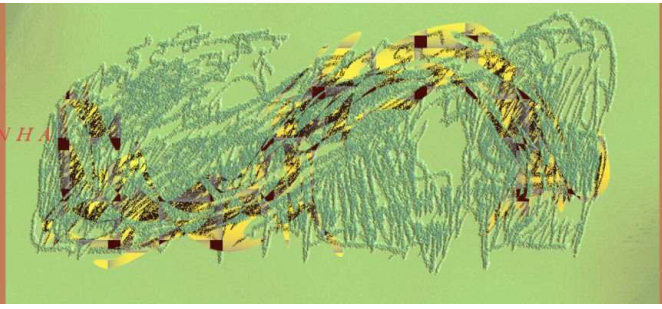
PURANHA



DRAWING

BOW

ANAPURANHA



DRAW

NET

TANTRYATI

DRAWING

THREADS
OR RAYS

SAVAYASIN

DRAWING

OFF
-HAND

DEGAS OF VISUAL RHETORIC "UNUSUAL COMBINATIONS ACCORDS WITH SYLLEPSIS IN RHETORIC, A MOFIER THAT WORKS OUT OF CONTEXT OR DOES SO ALSO WHILE IN FACT COMBINING CONTEXTS AND RELATING THE UNUSUAL MIDDLEMAN... IN ITALIAN " ABRACCIARI"OR GENERATIVE SENSIBILITY OF REACH AND TOUCH. IN SEARCHING OUT THE SANSKRIT DRAWING TERMS WHICH HELP ME MAP CYBER SPACE CONFLUENCE I TURN TO HERACLITUS OF "THE FAIREST ORDER OF KOSMOS IS A HEAP OF RANDOM SWEEPINGS IN WHICH THE GREEK FOR RANDOM IS KAKAMENON AND THE SANSKRIT ORIGINS WOULD APPEAR TO BE PARAKHAN OR TO DRAW LINES ROUNDABOUT. AND ADVANCING PRAXIS BY DEGREES AS IT WERE IS ALSO RELATED TO PRAKANSIN OR DRAWING AWAY FROM, PRAKANSIN OR DRAWING FORTH, AND PRAYAHARIN OR DRAWING HITHER AND THITHER AS THOUGH PRITHEE TO PRAYER. ALSO RELATED WOULD BE SAVAYASIN OR DRAWING LEFT HANDED, IE OFF HAND AND THUS INTRODUCING THE IDEA OF ALIAS WHICH PER THE MIRROR IS THE CONTENT OF INVERSE RELATIONS OR THE INTRODUCTION OF TOPOLOGY AS THE METALEVEL OF PATTERN. THE MIRROR AND THE OTHER ARE A SPLIT IN THE SUBJECT TO THE DEGREE THAT IN THAT STRATA THEY ARE NOT FORMALLY TOPOLOGICAL YET THE CASE REMAINS TO BE REOPENED ON A META LEVEL, AND THE APTITUDE OF CYBER PROGRAMS TO SPEAK TO EACH OTHER THEN SHOWS DIALECTIC AS A THREAD OF DISCOURSE.

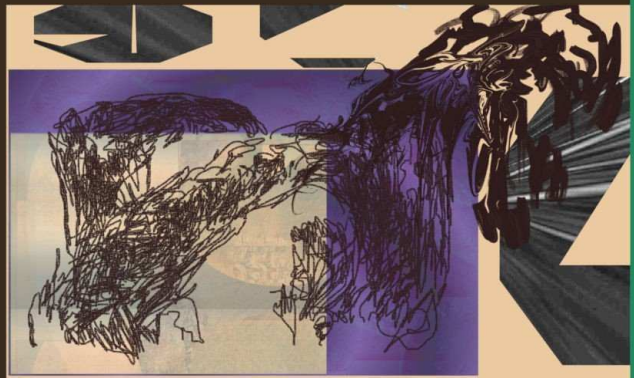
PRATYAHARIN

PRAKARSIN

PARAKHANA

PRAKANSNA

PROLEKHANA



DRAWING.

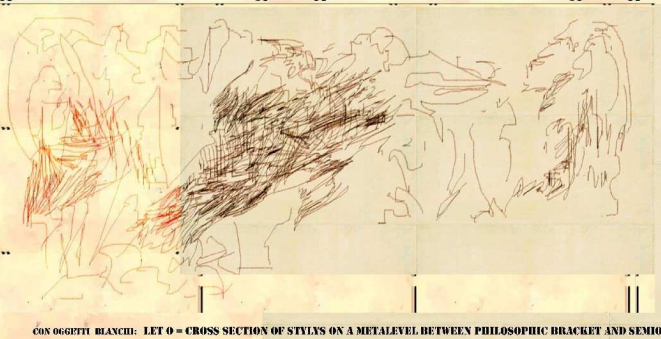
HITHER AND THITHE

FORTH

LINES ROUNDABOUT

AWAY

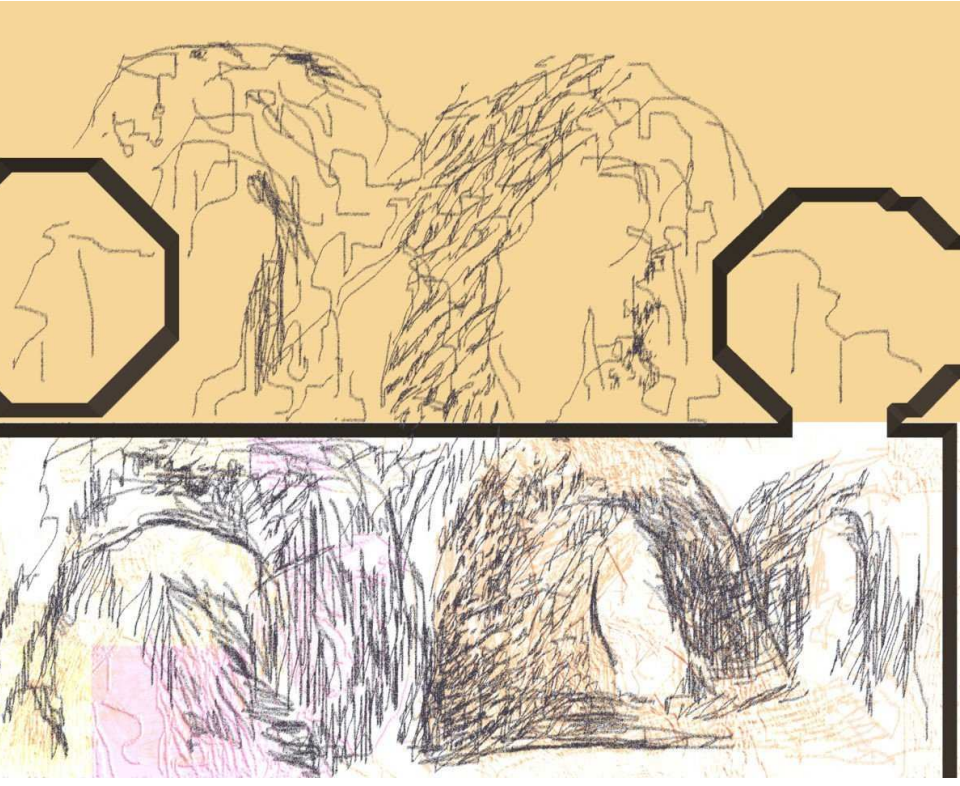
LINES AND MARKS

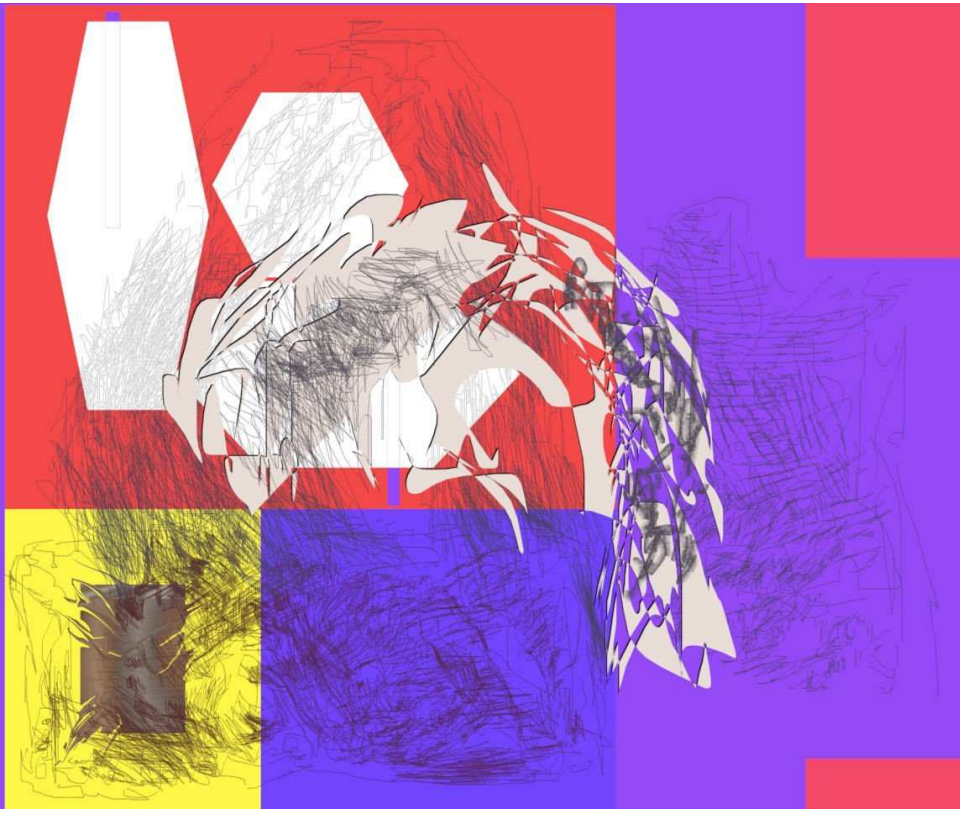


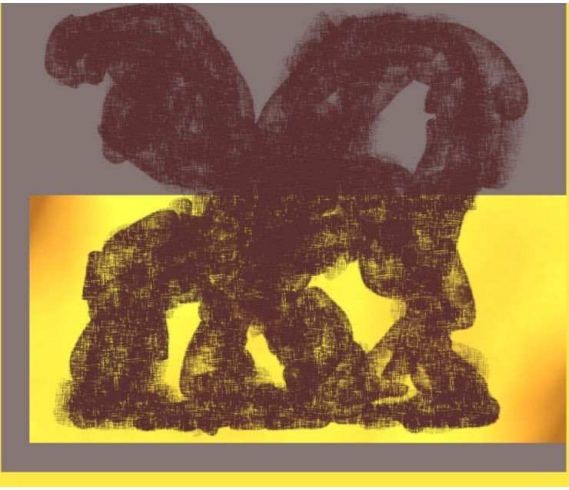
VISUAL RHETORIC DIALECTIC MAP
VIDHI LICKHA(COMPUTER
SCHEMATIC)
LITTLE O BIG O
AU SEMIOTIC DRIFT
AUTER
O
INVOCATION
HYPSOS TO SEMIOTIC BRACKET
NEURO CHORD ACCORDANT
OCCUPATIO
DESIDIRIO AD VOGLIA
SINCE

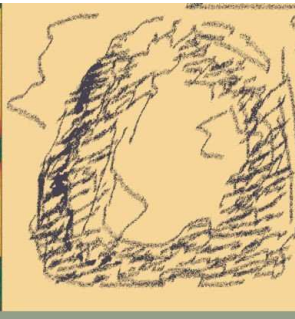
CON OGGETTI BIANCHI: LET O = CROSS SECTION OF STYLYS ON A METALEVEL BETWEEN PHILOSOPHIC BRACKET AND SEMIOTIC NICHE AS A CHORD

VISUAL RHETORI
DIALECTIC MAP
- X
TIMI
XI
(X HIGHT-
POISSON SIGN
AND GREEK XI
LETTER
COMPOUND- GEI
FORMS FLOOD
MATRIX
INTERSTICES)

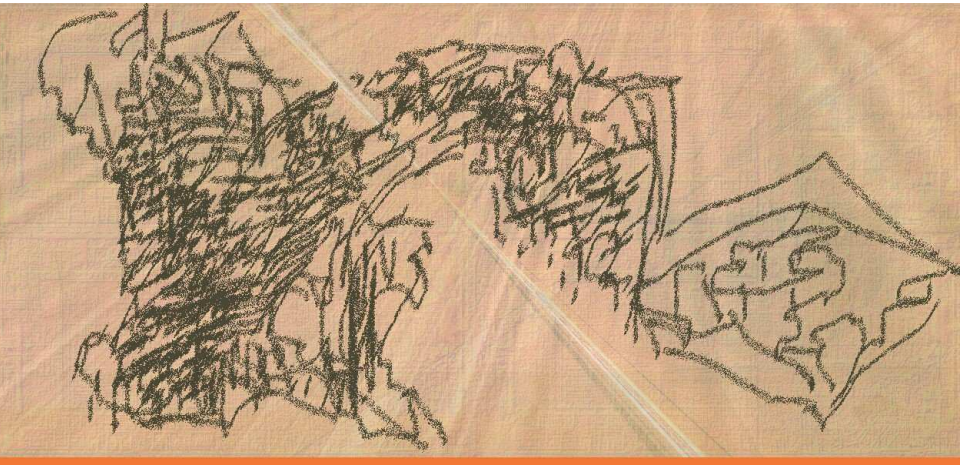




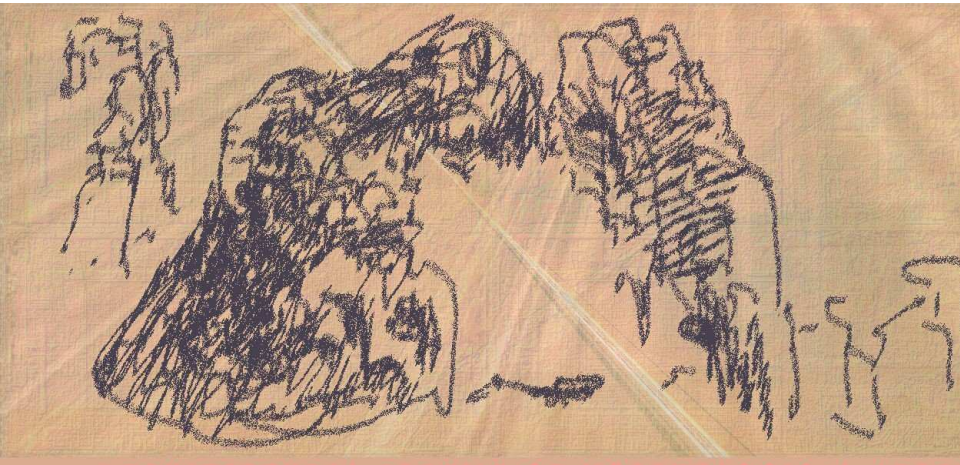




ANACHRONIC MIRROR OF DIACHRONIC TIME



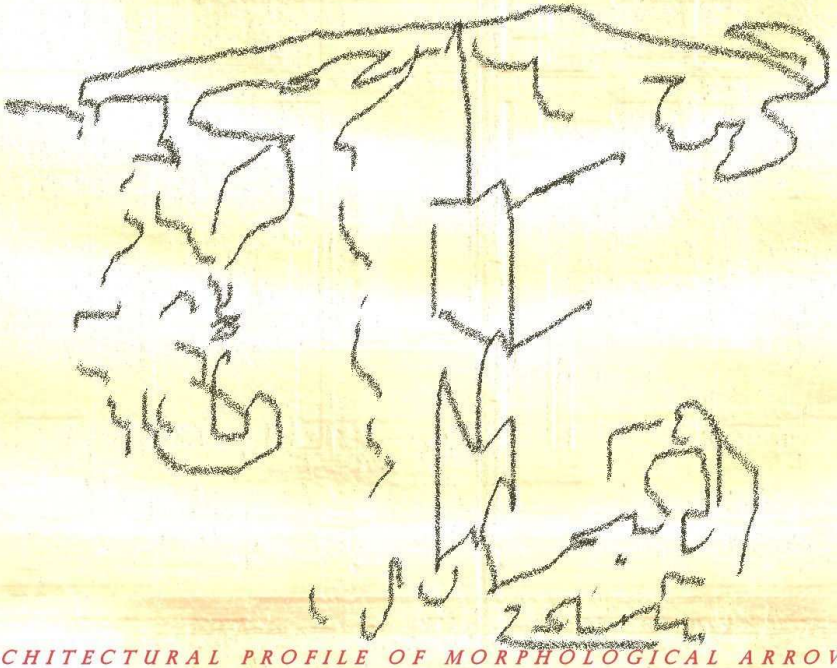
ARCHITECURAL PROFILE OF MORPHOLOGICAL ARROW 3



ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARRO

ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARROW 2

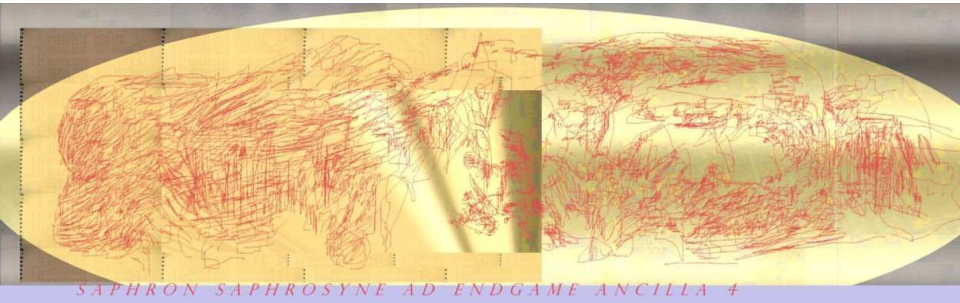
ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARROW 5



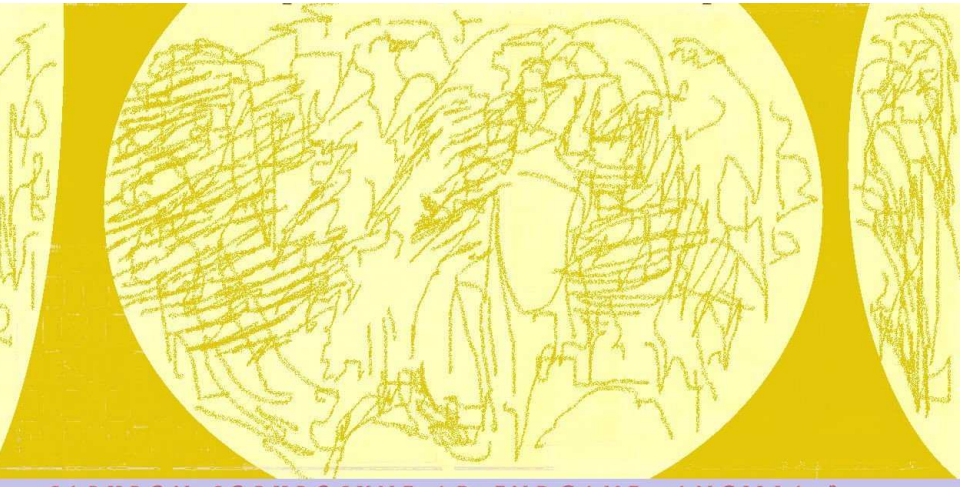
ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARROW 6

ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARROW 7

ARCHITECTURAL PROFILE OF MORPHOLOGICAL ARROW 8



SAPHRON SAPHROSYNE AD ENDGAME ANCILLA 4



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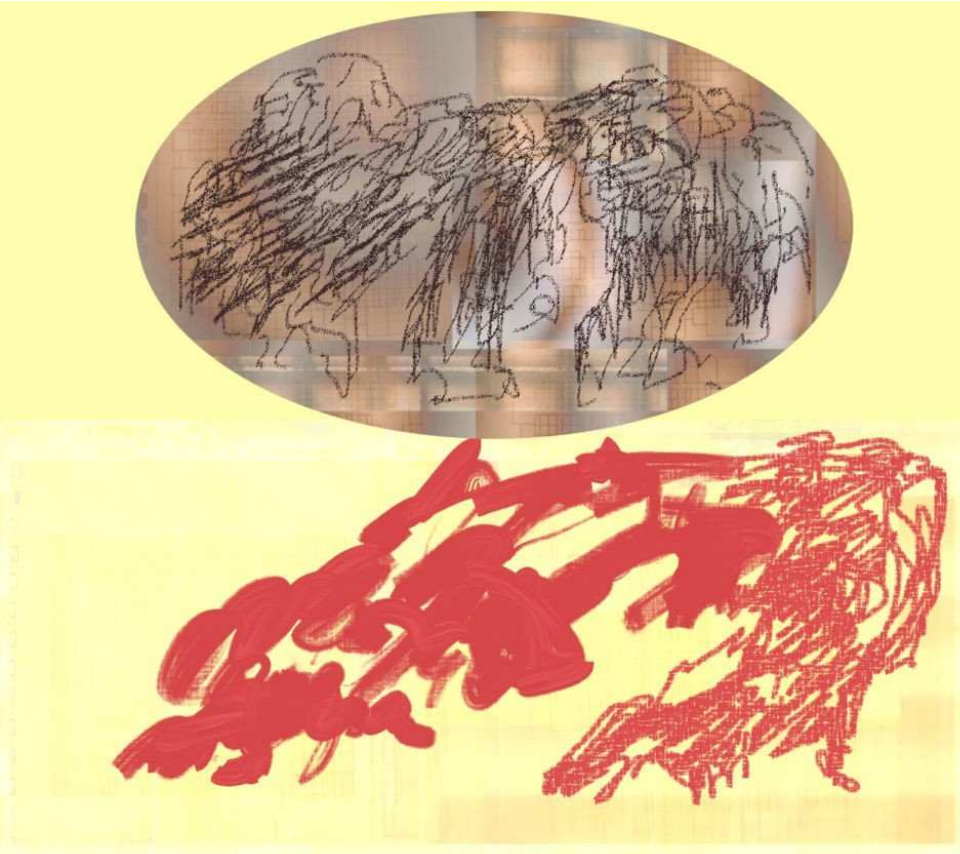
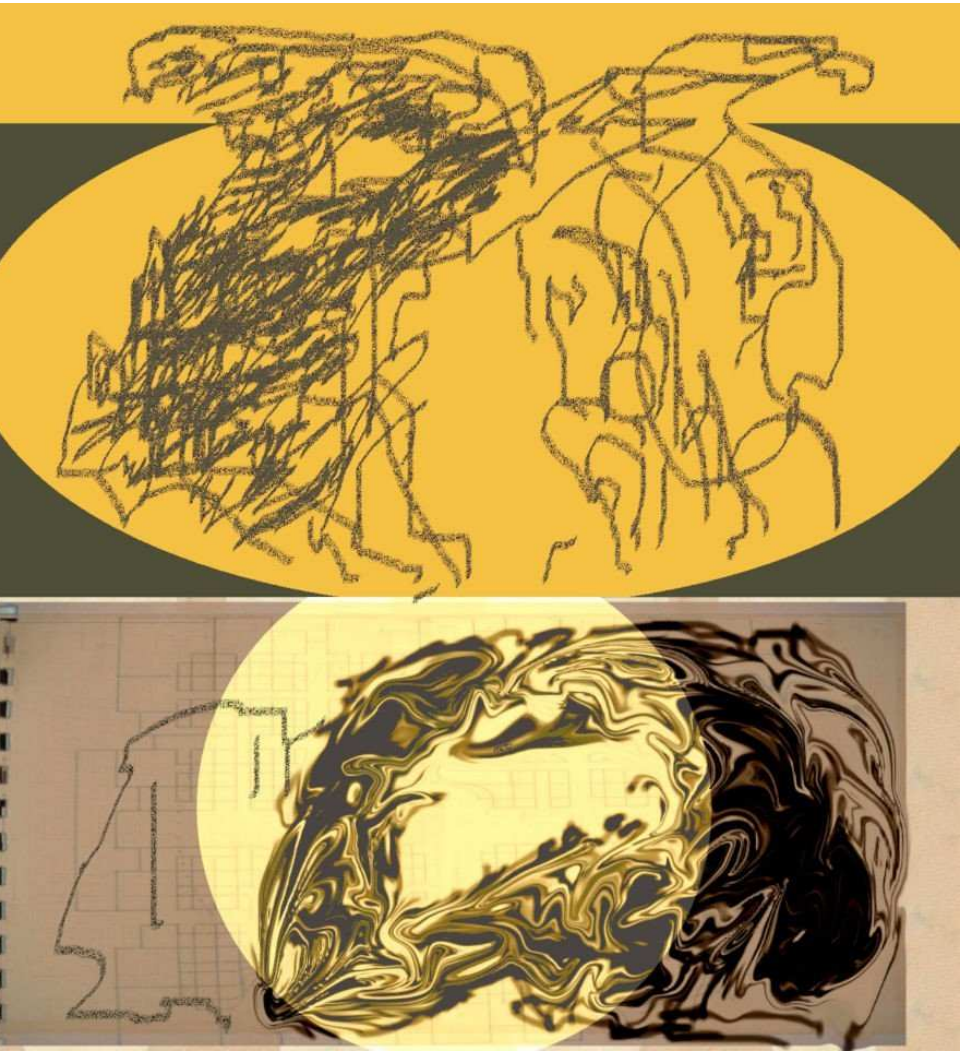
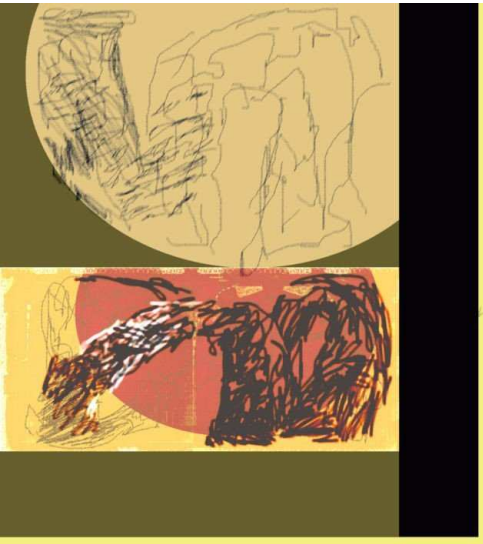
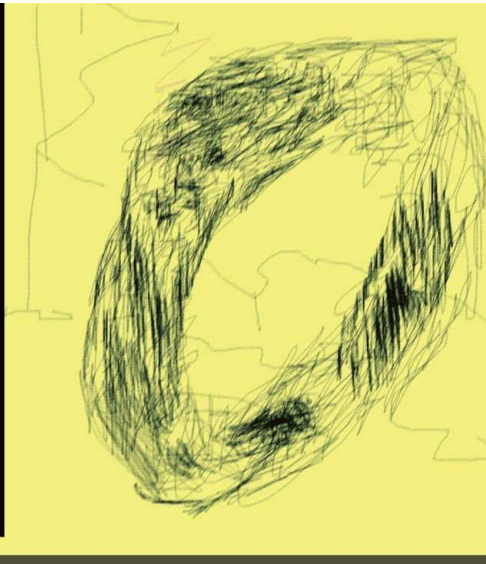


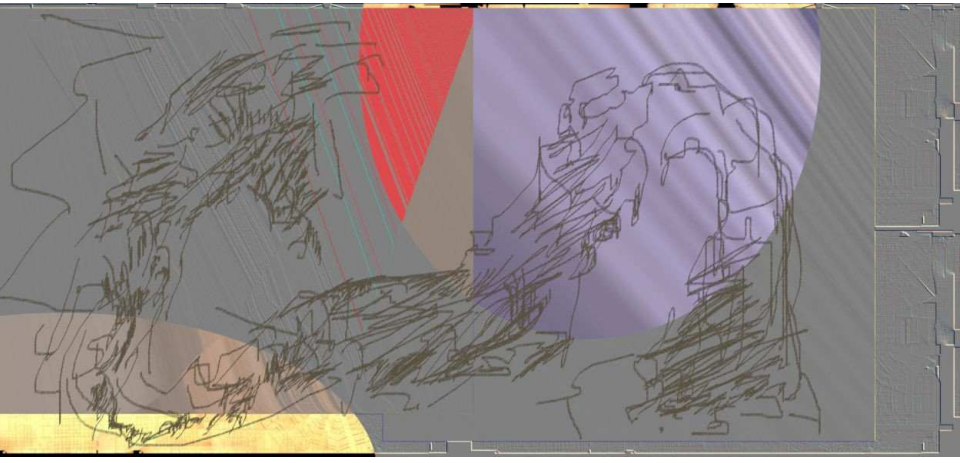
SAPHRON SOPHROSYNE AD ENDGAME
ANCILLA 6

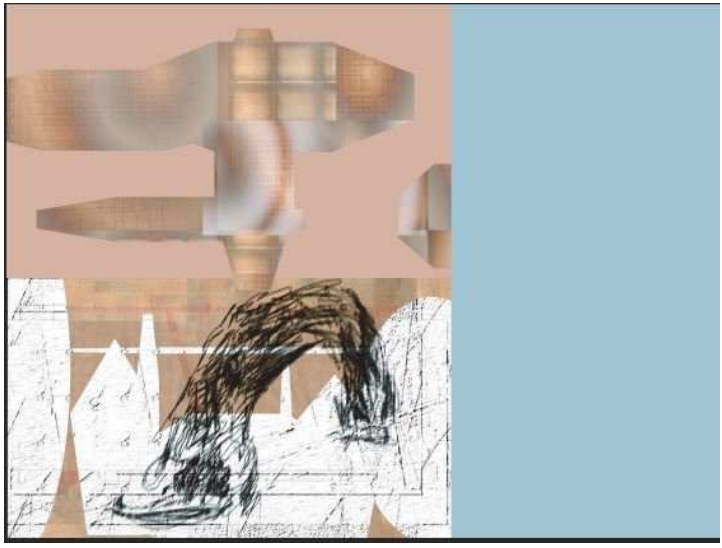


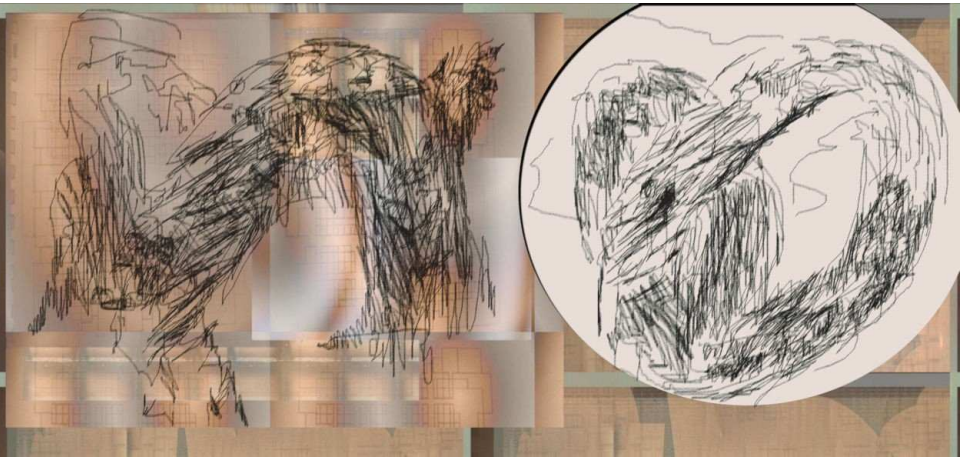


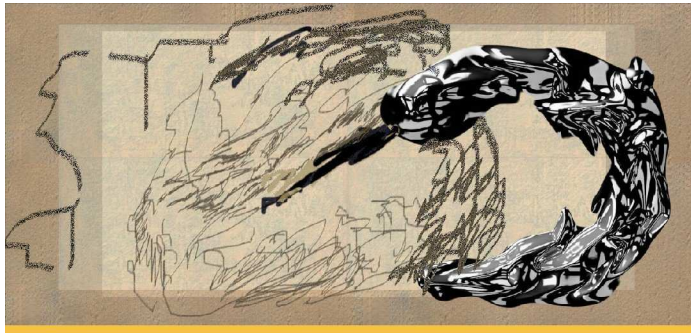


SAPHRON SOPHROSYNE AD ENDGAME ANCILLA7








INSIDE ARC AND ARCSIDE OUT

blurb